WOMEN AND MOVIES III

AN INTERNATIONAL FESTIVAL OF FILMS AND VIDEO TAPES
BY WOMEN DIRECTORS, WRITERS AND PRODUCERS

MARCH 4-13, 1983

AFI THEATER

DYAN CANNON
Honorary Festival Chairperson

LILLIAN GISH
Festival Guest of Honor

Sponsored by the Washington, D.C., Chapter of
Women in Film and Video, Inc. and The American Film Institute

FRIDAY
MARCH 4

GALA OPENING NIGHT
With special Guest of Honor Lillian Gish.
Introducing Miss Gish will be Dyan Cannon, Honorary Festival Chairperson.

6:00 PM & 8:00 PM **THE WIND**
(1928) Directed by Victor Sjostrom
Revival of the classic Lillian Gish melodrama, written by Frances Marion. Piano accompaniment arranged by Gillian Anderson of The Library of Congress.
Ticket prices: see mail order form

The Wind

SATURDAY
MARCH 5

1:30 PM *Special Event*
Video Art with Steina Vasulka
Internationally acclaimed for her computer-generated images and unique vision, Steina Vasulka will lead a discussion featuring her work. **Price code: F**

4:00 PM *Special Event*
Pornography for Women? The Female Influence on Erotic Films
Panel discussion moderated by Elizabeth Hess (writer) with B. Ruby Rich (critic), Jean Callahan (American Film Magazine) and others on the issues of female imagery, eroticism and pornography in film and cable television.
Price code: F

6:30 PM **THE SMILING MADAME BEUDET**
(1922) Directed by Germaine Dulac
An expressionist melodrama of a romantic heroine scheming to be rid of her dull husband, by the pioneering surrealist Germaine Dulac. (35 min.)

SIMONE DE BEAUVOIR
(1979) Directed by Josee Dayan and Malka Rodowski
Washington premiere. Simone de Beauvoir recounts her life, loves and struggles in literature and politics. (105 min.)
Price code: D

9:00 PM **DANGER IS MY BUSINESS**
(1982) By Sally Kellman
Sam Spade meets Rock 'n' Roll. (5 min.)

SOOTHING THE BRUISE
(1980) By Betzy Bromberg
Juxtapositions of country-western songs, news-broadcasts and political statements set amidst pastoral imagery create one woman's eccentric view of America. (20 min.)

LEAVING THE 20TH CENTURY
(1983) By Max Almy
New Wave trilogy of high-tech futuristic video. (10 min.)

VORTEX
(1982) Directed by Beth and Scott B
Washington premiere. Call it New Wave, post-punk, or pre-Apocalypse, VORTEX embodies an affection for classic Hollywood combined with an obsession for corporate corruption. Lydia Lunch (of Teenage Jesus fame) stars as a female Sam Spade in this excursion into contemporary paranoia. (90 min.)
Introduced by Beth B
Price code: E

SUNDAY
MARCH 6

1:30 PM *Special Event*
Highlights from the Directing Workshop for Women
The American Film Institute's innovative program provides the opportunity for women, distinguished in other areas of filmmaking, to direct. Alumnae Dyan Cannon, Christine Choy, Victoria Hochberg and Tamar Hoffs will screen their work and discuss their transitions into the director's chair.
Price code: F

5:30 PM **SOUTH AFRICA BELONGS TO US**
(1980) Directed by Chris Austin
An intimate portrait of the lives of five typical women, SOUTH AFRICA BELONGS TO US provides the first in-depth look at the singular economic and emotional burden borne by black women in South Africa. (35 min.)

REASSEMBLAGE
(1982) Directed by Trinh Minh-ha
In this evocative, beautifully photographed study of the people of Senegal, West Africa, the filmmaker challenges traditional notions of ethnographic cinema. (40 min.)
Price code: D

7:30 PM **MAKE ME PSYCHIC**
(1979) By Sally Cruikshank
Cruikshank's characters Anita, Quasi and Rollo return in her funky rendering of classic Hollywood cartoons. (8 min.)

THE SPOOKY BUNCH
(1980) Directed by Ann Hui
Washington premiere. Representing a new wave of expressionist filmmaking in Hong Kong, THE SPOOKY BUNCH is an exotic kaleidoscopic story about a haunted Cantonese opera. (90 min.)
Price code: D

MONDAY
MARCH 7

6:30 PM *Dance and Film*
DUET FOR TAP AND GALOSHES
(1980) By Laurie McDonald
A unique concept in choreography using Fats Waller's music. (3 min.)

ANTIPHONY
(1977) By Michelle Breger
Animated interplay between a ballerina, a cello and a tortoise. Music by Mstislav Rostropovich. (3 min.)

Remembering Thelma

REMEMBERING THELMA
(1981) By Kathe Sandler
A documentary with rare archival footage of the late dance instructor, mentor and performer Thelma Hill, a longtime collaborator with Alvin Ailey. (15 min.)

CHIANG CHING
(1980) By Lana Pih Jokel
This sensitive biographical film shows why Chiang Ching is considered to be among America's most talented and innovative dancer/choreographers. (30 min.)

MARTHA CLARKE: LIGHT AND DARK
(1981) Directed by Joyce Chopra and Martha Clarke
An exploration of the many roles of dancer Martha Clarke—artist, choreographer, wife, mother and nature lover. (54 min.)
Price code: D

8:30 PM **LOST LOVE**
(1981) By Cathy Zheutlin
A fast-paced look at the universal theme of love lost. (10 min.)

A RAINY DAY
(1978) By Beth Brickell
Mariette Hartley portrays a successful actress whose father's death triggers childhood recollections. (35 min.)

THE FAREWELL
(1982) Directed by Tuija-Maija Niskanen
Washington premiere. A Swedish-Finnish family's expectations that their daughter grow up to be a lady drive her to personal rebellion in this sensitive drama, set against the shadow of fascism during WWII. (90 min.)
Price code: D

TUESDAY
MARCH 8

6:00 PM *International Women's Day*
SIX STUDIES IN MOVING AIR
(1981) By Michelle Breger
Lyrical animated study of movement, color and sound. (3 min.)

WHAT IS A MAN?
(1958) By Sara K. Arledge
A re-discovered mini-masterpiece that takes a satiric poke at men. (10 min.)

MILES TO GO
(1982) Directed by Deborah Boldt and Sarah Stein
Washington premiere. A surprising documentary that explores the impact of a two-week wilderness expedition on the lives of eight women who went along—never before having been in the wilds. But the real subject evolves into an examination of women and leadership. Co-produced by Hillary Maddux. (80 min.)
Introduced by Deborah Boldt and Hillary Maddux
Price code: E

8:15 PM **WOOLENMILL**
(1981) By Karen Nulf
A fusion of machines, sounds and images which brings art to the industry of fabric weaving. (18 min.)

WHAT COULD YOU DO WITH A NICKEL?
(1982) Directed by Cara Devito and Jeffrey Kleinman
A hard-hitting look at the 200 Black and Latino women from the South Bronx who formed the first domestic workers' union in the United States. (27 min.)

GOTTA MAKE THIS JOURNEY: SWEET HONEY IN THE ROCK
(1983) Produced by Michelle Parkerson
Theatrical premiere. Michelle Parkerson's powerful video portrait of the dynamic Washington *a cappella* singing group. Their music reflects their lives as contemporary black women artists borrowing from a rich cultural heritage. (57 min.)
Introduced by Michelle Parkerson
Price code: E

WEDNESDAY
MARCH 9

6:30 PM **SEA TRAVELS**
(1981) By Anita Thacher
A romantic depiction of children in beautiful land and sea-scapes. (11 min.)

VASILI AND VASILISA
(1981) Directed by Irina Poplavskaya
A Russian woman's humanity shines through her struggles to maintain a farm and raise a family through the upheavals of the 20th century in this Soviet epic. (92 min.)
Price code: D

8:30 PM **WHAT IS BUSINESS?**
(1982) By Ilene Segalove
A pseudo-documentary from the point of view of an artist who can't quite grasp the concept of business let alone how it works. (29 min.)

THE COMEDIENNE
(1982) Directed by Katherine Matheson
Washington premiere. Two women come to the Big Apple to "make it" in the world of comedy. This film, shot over a four-year period, contrasts their stories, lives and humor with a freshness and a lot of laughs. (82 min.)
Introduced by Katherine Matheson
Price code: E

TICKET PRICES

For ticket information call 785-4601
For program information call 828-4087

PRICE CODE	AFI/WIFV MEMBERS	GENERAL
D	$3.00	$4.00
E	$4.00	$5.00
F	$5.00	$6.00

SPECIAL PRICES

DATE	FILM	TIME	NUMBER OF TICKETS	AFI/WIFV MEMBER	GENERAL	AMOUNT
3/4	**THE WIND** (film and reception)	6 pm	_____	☐ $30.00	☐ $35.00	_____
	(film only)		_____	☐ $10.00	☐ $12.00	_____
	THE WIND (film and reception)	8 pm	_____	☐ $30.00	☐ $35.00	_____
	(film only)		_____	☐ $10.00	☐ $12.00	_____
3/13	**SHOULDER TO SHOULDER**					
	Part I 10:30-1:00 pm		_____	☐ $ 6.00	☐ $ 8.00	_____
	Part II 2:00-6:00 pm		_____	☐ $ 6.00	☐ $ 8.00	_____
	Parts I & II		_____	☐ $10.00	☐ $15.00	_____

For codes D, E, & F *Please fill in information*

NUMBER OF TICKETS	AFI/WIFV MEMBER	GENERAL	AMOUNT
DATE _____ TIME _____	☐ _____ CODE	☐ _____ CODE	_____
DATE _____ TIME _____	☐ _____ CODE	☐ _____ CODE	_____
DATE _____ TIME _____	☐ _____ CODE	☐ _____ CODE	_____

3/12	**Films for Kids**	**11:00 am**	_____ ☐ $ 2.00 (children under 15) ☐ $ 3.00 (gen.) _____ **TOTAL**

MAIL ORDER FORM

1. Your envelope must read:
   Attn: AFI BOX OFFICE
   Women & Movies III
   The American Film Institute
   John F. Kennedy Center
   for the Performing Arts
   Washington, D.C. 20566
2. All mail orders must include a self-addressed, stamped envelope.
3. All mail orders must be postmarked no later than ten days in advance of a performance.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (W) _____ (H) _____

AFI MEMBER ☐ WIFV MEMBER ☐

Self-addressed, stamped envelope MUST be enclosed with this form. Make check payable to: The American Film Institute.

Printing: Todd/Allen Printing Company, Inc. *Design:* Lloyd Greenberg
Production: Edwina Smith *Type:* On the Line Graphics, Ltd.

Women in Film and Video, Inc.
P.O. Box 39049, Friendship Station
Washington, D.C. 20016

Sara Kathryn Arledge
132 Van Ness Ave
Santa Cruz, CA 95060

Nonprofit
Organization
U.S. Postage
PAID
Washington, DC
Permit No. 2883

WOMEN AND MOVIES III

AN INTERNATIONAL FESTIVAL OF FILMS AND VIDEO TAPES
BY WOMEN DIRECTORS, WRITERS AND PRODUCERS

MARCH 4-13, 1983

AFI THEATER

DYAN CANNON
Honorary Festival Chairperson

LILLIAN GISH
Festival Guest of Honor

Sponsored by the Washington, D.C., Chapter of
Women in Film and Video, Inc. and The American Film Institute

THURSDAY MARCH 10

6:15 PM — CLOTHESLINES
(1981) By Roberta Cantow
Images of clotheslines become an evocative metaphor for "women's work." (32 min.)

THE THIN LINE
(1980) By Michal Bat-Adam
Washington premiere. The story of a 10-year-old girl and her troubled mother in Tel Aviv that unfolds with Chekhovian grace, keyed by ellipses and haunting details. (90 min.)
Price code: D

8:30 PM — DEUTSCHLAND SPIEGEL
(1980) By Sharon Couzin
A film about light, shadow, air, stone, fences, soldiers, roads... and words. Footage from old German newsreels is edited in counterpoint with images of a young boy. (12 min.)

1 + 1 = 3
(1981) By Heidi Genee
Washington premeire. In defiance of this old adage, the heroine of Heidi Genee's amusing film wants 1 + 1 to equal two: she and her child. Her "new math" disturbs the two men in her life. (85 min.)
Price code: D

FRIDAY MARCH 11

6:30 PM — THE BREAKFAST TABLE
(1980) By Anita Thacher
At first this appears to be a humorous commentary on the pitfalls of marriage from a woman's point of view. By the end it dissolves into the woman's fantasies of her roles. (14 min.)

PETRIFIED MAN
(1981) By Denise Bostrom
Washington premiere. Eudora Welty's story of gossip and glitter in a southern beauty parlor in 1951 becomes a TV show complete with vintage commercials. (28 min.)

THE BIGAMIST
(1953) By Ida Lupino
Not only a popular and talented Hollywood actress, Ida Lupino became a pioneer woman director. THE BIGAMIST is the melodramatic tale of a man torn between two women. With Ida Lupino, Edmund O'Brien and Joan Fontaine. (80 min.)
Price code: D

9:00 PM — BRIDES
(1978) By Sharon Sachs
A humorous look at newlywed women. (5 min.)

JUGGLING
(1982) By Elizabeth Sher
Sue Mutant, of the Mutants, stars as a young housewife trying to juggle her husband, kids and career. (15 min.)

DIRTY DISHES
(1982) By Joyce Buñuel
American premiere. Joyce Buñuel (daughter-in-law of surrealist director Luis Buñuel) captures the desperate comedy of a woman beseiged by kids, cars and kitchens. Carol Laure stars in this French mad-housewife movie. (92 min.)
Price code: D

Dirty Dishes

SATURDAY MARCH 12

11:00 AM — *Special Event* Films for Kids
Back by popular demand, an all-new Saturday-morning antidote for kids' TV featuring JEFFERSON CIRCUS SONGS by Suzan Pitt, THE PARK THAT KIDS BUILT by Linda Jassim and selected animation from the National Film Board of Canada. Especially for children ages 8-11. (82 min.)
Prices: see mail order form

2:00 PM — FOLLY BEACH JOURNAL
(1982) By Jan Millsapps
An animated collage "collected" from the filmmaker's diary entries over a two-year period. (10 min.)

HOW BEAUTIFUL WITH SHOES
(1981) By Meg Foss
An adaptation of Wilbur Daniel Steele's story of a crazy ex-teacher and a lonely farm girl, set in Appalachia in 1931. (29 min.)

VIOLET
(1982) By Shelly Levinson
Academy Award winner for Best Short Dramatic Film, VIOLET presents the drama of a young girl's quest and encounters on a bus ride through the South. (30 min.)

THE JILTING OF GRANNY WEATHERALL
(1979) By Randa Haines
Starring Geraldine Fitzgerald, this film is based on Katherine Anne Porter's story about an old woman with a past. (55 min.)
Price code: D

4:00 PM — *Special Event* Women in Film and Video: Exploring New Aesthetics
Is there a "women's cinema"? This question will be explored in a panel discussion moderated by Margot Kernan (G.W. University) with artist/filmmakers Anita Thacher, Michelle Citron, Jackie Raynal and *Village Voice* critic, Carrie Rickie.
Price code: F

6:30 PM — SEA TRAVELS
(1981) By Anita Thacher
See listing for March 9, 6:30 pm.

NEW YORK STORY
(1980) By Jackie Raynal
A surrealist comedy about a man whose wife sends him out to find her a nice young lover. (30 min.)

DAUGHTER RITE
(1979) By Michelle Citron
DAUGHTER RITE treats the theme of mother/daughter/sister relations in an unusual style that is part fiction, part documentary. (55 min.)

Filmmakers from the "Exploring New Aesthetics" panel will be present to discuss their work.
Price code: E

9:00 PM — WHITE LIES
(1981) By Marion Cajori
An intense look at post-breakup blues. (35 min.)

SALLY AND FREEDOM
(1981) Directed by Gunnel Lindblom
Washington premiere. In Socialist Sweden, freedom seems too easy. Gunnel Lindblom's "scenes from a divorce" was produced by Ingmar Bergman. (102 min.)
Price code: D

SUNDAY MARCH 13

10:30 AM — *Special Event* SHOULDER TO SHOULDER
(1974) Produced by Verity Lambert, Georgia Brown and Midge Mackenzie
Not seen since its debut on Masterpiece Theater in 1975/76, this dramatization illustrates the Pankhurst family's tug-of-war with the women's suffrage movement in England. (6 hrs.)

Midge Mackenzie will be present to discuss her work.
Price code: see mail order form

6:30 PM — METAMORPHOSIS OF MR. SAMSA
(1978) By Caroline Leaf
Franz Kafka's famous story is the basis for this animated work. (10 min.)

DELIVERY MAN
(1982) By Emily Hubley
An animated look at five of Emily Hubley's dreams involving birth, death, and modern medicine. (7 min.)

ODALISQUE
(1980) By Maureen Selwood
Animation in a style reminiscent of Matisse, ODALISQUE is a sensual study of male/female relationships. (12 min.)

LA MATERNELLE
(1933) Directed by Marie Epstein and Jean Benoit-Levy
The use of innovative narrative techniques highlights this work of French poetic realism about Rose, a teacher in an urban ghetto. (83 min.)
Price code: D

9:00 PM — HIGH RIDE
(1981) By Steina Vasulka
A unique look at the Southwestern skies by internationally renowned video artist Steina Vasulka. (2 min.)

SMITHEREENS
(1982) Directed by Susan Seidelman
Washington premiere. Wren, a punk heroine, moves through lower Manhattan's music scene. SMITHEREENS, the official U.S. entry at the 1982 Cannes Film Festival, has a gritty authenticity provided by on-location shooting and featuring Manhattan's own artists, musicians and actors. (88 min.)

Susan Seidelman will be present to discuss her film.
Price code: E

Smithereens

Look for our announcement for the time and place of the CLOSING-NIGHT BASH!

Women in Film and Video, Inc.
P.O. Box 39049, Friendship Station
Washington, D.C. 20016

Nonprofit
Organization
U.S. Postage
PAID
Washington, DC
Permit No. 2883

Sara Kathryn Arledge
132 Van Ness Ave
Santa Cruz, CA 95060

INTERNATIONAL WOMEN'S DAY
MARCH 8
6:00 PM

SIX STUDIES IN MOVING AIR

By Michelle Breger.
1981, Col. 16mm, 3 min. Print courtesy of Michelle Breger 502 Naples St., San Francisco, CA. 94112

Award winning experimental animator Breger describes her film simply as a "series of studies of objects that move in the wind." Its charm and lyricism are extraordinary. The original musical score was written and performed by Breger.

WHAT IS A MAN?

By Sara Kathryn Arledge. Music by Bill Erickson.
1958, Col., 16mm, 10 min. Print source: Canyon Cinema Co-op, 2325 3rd St., San Francisco, CA., 94107

WHAT IS A MAN? is one woman's look at not so ordinary social encounters where people speak in rhymes,and act without forethought. The protagonist, "Somebodyelsie", is caught up in this world of unconscious actions. Filmmaker, Sara Kathryn Arledge describes the film as "a satire with undertones of the cosmic spirit."

Arledge has been making films for over 40 years and her works are just now being re-discovered. She made her first films during the emergence of the American avant-garde film movement (the late 1940's- early 1950's), and they reflect the influence of surrealism so present with that generation. In her subsequent films she continued her explorations in what she calls "the art of visual time".

Arledge's work has been shown at the San Francisco Museum of Art, the Los Angeles County Museum of Art and the International Festival of Women Artists in Copenhagen (1980).

MILES TO GO

Produced by Hilary Maddux and Deborah Boldt. Directed by Ms. Boldt and Sarah Stein. Photographed by Dyanna Taylor. Edited by Ms. Stein.
1982, Color, 16mm, 80 min. Print courtesy of Maddux-Boldt Productions 244 W. 72nd St. NY, NY 10023.

IN PERSON
DEBORAH BOLDT, HILARY MADDUX, DYANNA TAYLOR, MARY-FRANCES JAMES

Shot by an all-woman camera crew in the Rocky Mountains, MILES TO GO follows a group of eight women through a series of wilderness challenges. The film was originally meant to be a classic portrait of women going beyond self-imposed limitations and a model for supportive group behavior. What emerged during the experience was less idealized, but far more interesting. Able to confront risks and overcome physical stress, the women encountered their greatest adversity when they became lost during a route-finding hike. As tension built, important questions arose about how individuals approach leadership and make decisions. For the filmmakers, the challenge was finding the right balance between being candid and avoiding divisiveness. What emerges is an intimate and remarkable study of character and an exploration of human behavior.

Deborah Boldt worked on WNET's AMERICAN DREAM MACHINE as production manager, sound recordist, and editor of opinion pieces. She assisted on the editing of Brian DePalma's OBSESSION as well as co-directing and editing THE RESEARCHERS: FOUR PORTRAITS IN SCIENTIFIC DISCOVERY.

Hilary Maddux has wide experience as a freelance editor and writer for various publishers including Random House. She has also worked as a workshop leader and consultant in communication skills, group processes and women's studies.

Dyanna Taylor is widely recognized as a specialist in action and sport films, and demonstrates a talent for in-depth portrayal. She is an accomplished underwater camerawoman.

The fearless Mary-Frances James, a retired nurse, lives outside Philadelphia and has just received her Master's in Adult Education, and is currently a programmer in that field.

FESTIVAL STAFF

Liesel Flashenberg, Chairman
Nancy Sher, Director, Exhibition Services, The American Film Institute
Shelley Nemerofsky, Coordinator
A. C. Warden, Director, Program Committee
Tony Safford, Program Associate, Exhibition Services,
The American Film Institute

Program Selection Committee

Karen Jaehne • Madeline Matz • Marian Oster

Linda Anguiano • Arrived Unlimited • Janna Belsky • Susan Bridgers
Meredith Burch • Liliana Cruz • Lloyd Greenberg • Joanna Groberg
Jennifer Gruber • Roberta Hantgan • Susan Ivers • Katharine King
Hatlee Little • Edwina Smith • Penny Trams • Bill Triplett
Victoria Wood • Wright, Murray & Wainwright

WIFV and AFI wish to acknowledge all those individuals and volunteers whose efforts have made possible WOMEN AND MOVIES III.

Alison Abelson • Gillian Anderson • Jolie Barbiere • Nina Borwick
Susan Brenholts • Jean Callahan • Cris Candela • Terry Cannon
Vince Cannon • Fabiano Canossa • Karen Capen • Michal Carr • Ayoka Chenzira
Christine Choy • Edward Cockerell • Karen Cooper • Norma Davidoff
Pat Dowell • Educational Film Library Association • Diana Enyedi
Doug Edwards • Debe Feldman • Carol Flaisher • Michael Fleishman
Joe Frasier • Freude • Rachel Gallagher • Nancy Goldman • Jill Greenberg
Donna Greenfield • John Hanhardt • Elizabeth Hess • Jeri Held • Al Hillman
Bruce Jenkins • Lillian Jimenez • Larry Kardish • Larry Karr • Marie Kelley
Margot Kernan • George Kirvay • Polly Krieger • Christian Lehman
H. H. Leonard • Susan Leonard • Marilyn Levin • Carol Lombardo • Jeanne O'Grady
David Parker • Richard Pena • Joy Pereths • Ruth Pollak • Patty Prendergast
Jackie Raynal • B. Ruby Rich • Pat Sawyer • Guilio Scalinger
Marilyn Schoenfeld • Bonnie Schwartz • Mary Anna Severson • Gayle Shain
Gail Silva • Carol Slatkin • Bo Smith • Amy Turin • Beverly Vinson
Linda Watson • Patty Woodside • Tom Wylie • Catherine Yelloz

WOMEN IN FILM & VIDEO, INC.
Board of Directors
Liesel Flashenberg, President
Ruth Pollak, President Elect
Michal Carr, Immediate Past Pres.
Norma Davidoff, Secretary
Katharine King, Treasurer

Daniel Nachtigal, Counsel
Hamel, Park, McCabe & Saunders

THE AMERICAN FILM INSTITUTE

Charlton Heston
President, Board of Directors
George Stevens, Jr.
Co-Chairman, Board of Trustees
Jean Firstenberg
Director
Marcia Wood
Associate Director

WOMEN AND MOVIES III

AN INTERNATIONAL FESTIVAL OF FILMS AND VIDEO TAPES
BY WOMEN DIRECTORS, WRITERS AND PRODUCERS

MARCH 4-13, 1983

AFI THEATER

DYAN CANNON
Honorary Festival Chairperson

LILLIAN GISH
Festival Guest of Honor

Sponsored by the Washington, D.C., Chapter of
Women in Film and Video, Inc. and The American Film Institute

WOMEN AND MOVIES III

AN INTERNATIONAL FESTIVAL OF FILMS AND VIDEO TAPES
BY WOMEN DIRECTORS, WRITERS AND PRODUCERS

AFI Theater

For ticket information call 785-4601
For program information call 828-4087

PRICES $4.00 AFI/WIFV MEMBERS
$5.00 GENERAL

MARCH 4-13, 1983

International Women's Day

TUESDAY
MARCH 8

6:00 PM

SIX STUDIES IN MOVING AIR	Animated study of movement, color, and sound
WHAT IS A MAN?	A satiric but friendly poke at men.
MILES TO GO	How a two-week wilderness expedition effects the lives of eight women - never in the wilds before. Evolving into an examination of women and leadership.

With Director, Deborah Boldt and Producer, Hillary Maddux

8:15 PM

WOOLENMILL	Fusion of machines, sounds, and images.
WHAT COULD YOU DO WITH A NICKEL?	The story of the first domestic workers' union in the U.S. Formed by 200 Black and Latino women from the South Bronx.
GOTTA MAKE THIS JOURNEY	A look at Washington's Black a cappella singers and social activists, "Sweet Honey In The Rock"

With Producer, Michelle Parkerson.

Sponsored by the Washington, D.C., Chapter of
Women in Film and Video, Inc. and The American Film Institute

$15,000 — so I thought this was going to be one and three quarters as long, so...

D.P.: Do you feel that having a low-budget helped in obtaining the rough quality in the film?

S.S.: I think that for this film it worked. I think that for certain films it might not have worked but because *Smithereens* is such a straight film and it deals with gritty lives, I think the grittiness of the film itself complemented this subject. The form kind of matching the content.

D.P.: Have you ever worked with Susan Berman before?

S.S.: No. The actors I hadn't worked with before, but the crew I had.

D.P. In the film it struck me that Berman had a particular way of walking, that she was very spunky — I thought of her as a cocky clown in a circus — did you specifically direct her to walk that way?

S.S.: Originally I had this vision — I wanted it to have a pop culture style — since it is about pop culture to some extent and I wanted it to be influenced by cartoons, comic books or somethinglike that. So when I thought of the character of Wren — what I thought about was Olive Oil. One of the reasons I wanted to have the cartooney edge to it was because I knew that the world I was portraying was in some ways a little depressing, and I thought just to deal with it in a very gritty sleazy way would turn off a lot of people that I wanted to relate to the film, but by injecting a little bit of lightness whether it was making the characters say funny things at times or by giving the film a pop look, I may be able to get those points across in a way that would be more palatable. Ane then when I saw Susan, she had great skinny long legs and withthe high-top smeakers that whe always wears, who reminded me of Olive Oyl.

D.P.: How about Richard Hell? What was he like to work with?

S.S.: I was a little nervous to be quite honest because I knew he was basically a rock 'n' roll performer and hadn't done that much acting but he did act in another film called *Blank Generation*, although I think in that film he was much looser — he was sort of playing himself and it wasn't as scripted as this was. But I knew he really liked films and he was real serious and he worked real hard.

D.P.: Was he particularly excited by the film's content?

S.S.: I think he was. I don't think he would have worked on it if he wasn't and the more we all worked together, the more we became a close knit family, especially since we were working with so little money and under very strange conditions at times. So by the end, we were all very close.

D.P.: The actress who played the prostitute in the film was very good. How did you find her?

S.S.: We just put an ad in a trade paper. *Backstage* or *Show Business*. We got a huge response, like maybe 500 or more photos and resumes. I saw her photograph and I liked the way she looked. She's not at all like the prostitute character she plays, she's actually rather shy and giggily — she was much more glamorous looking in the photograph anyway. We called her in for an audition and we gave her the scene to read and suddenly we heard a voice come out that blew me away. It really surprised me. When I heard that other voice I just knew I wanted her.

D.P.: I know that you and Ron Nyswaner wrote the story and I was wondering — were you intending to make a film of it or was it just a story intended to be a novel?

S.S.: It was originally intended as a film. Basically, I used to live in the East Village and I went to NYU Film School — it's on East 7th Street right underneath the old Filmore East. This was in the mid 70's and I noticed the neighborhood was sort of changing from the first time I got her (I guess it was in 1974). Nothing was happening — the counter culture from the 60's was moving out and nothing was taking its place and by the time I left NYU (I guess in 1976 or 1977) a new group of people started moving in. So I was really aware that culturally something was changing and I also started seeing characters that intrigued me, one of them being a Wren type — for whatever that means. I decided that somehow they represented something about modern life that I hadn't seen in films before and so I started kind of taking notes on my own, just ideas for scenes and stuff, but really didn't know what I wanted to do with it. But, after 1979 I decided I wanted to put it together in some form, but I was so close to her material at that point that I didn't know how to make sense of it. Anyway, I eventually called up Columbia Film School and was directed to Ron Nyswaner, who was a student at that time. I read a script that he had written and I really liked it, and we met and we talked and he helped me sort of weed out what was interesting and what wasn't interesting and re-organize it and that's how the story came about. And then he wrote the dialogue.

D.P.: When did you actually get the idea that you can produce a film in the magnitude that you have and raise all that money?

S.S.: As I said it was a gradual thing because I had made three shorts before this — I had raised the money myself for the other ones basically with grants like from the American Film Institute. I got a grant from the New York Council for the Arts and that sort of thing. I was used to having to go out and get the money and put the crew together and all that. It's funny because one of the skills — and I don't know if this works on a higher level when you are director and working with studios — but certainly as an independent director, one skill that is actually necessary is to be able to work and be an organizer. So many people who are probably as talented if not more talented than I am never make it because they just can't get it together to organize it.

D.P.: Did you enjoy the production aspect of it?

S.S.: Somethings I enjoyed. But, it takes up a lot of energy. I sort of wish that I could put more of that energy into directing.

D.P.: Is that what you enjoy the most — directing?

S.S.: I enjoy directing. I like working with actors and I like developing the story and I also like editing because when you are in the middle of production there are so many factors and so many things that go wrong, you know, and you're worried about actors showing up on the set or whether you can get the location — if that's going to fall through. I mean it's just everything. With editing, you have the footage, you have the can and you're alone.

Daniel Popkin is a filmmaking (currently working on film "Seven Days") and freelance writer living in New York City.

ON THE SCREEN

Susan Seidelman on the Making of SMITHEREENS

by Daniel Popkin

On a shoestring budget of $80,000, 29 year old Susan Seidelman has produced and directed a film which is continuing to gain popular acclaim. Her film, *Smithereens,* first found notoriety as the only independent American entry in the 'main competition' at the Cannes Film Festival, in France. The film focuses on, in her own words, the "children of 1980's pop-culture" (some call it 'new-wave' or 'punk'). She sees this new social group's values as essentially different from those of 'traditional' society because of its 'go-for-it' and cynical mentality. But, however critical Ms. Seidelman is of modern youth's individualism, she feels that it will lead to a positive change. In this interview, which took place in her loft in the Wall Street area of New York City, she discusses her role as independent filmmaker and social commentator.

Daniel Popkin: What did you mean by the theme of your film "blown to smithereens?"

Susan Seidelman: One of the things I was interested in is that life in the 80's is a little harder — not only economically harder but there is also a feeling of disconnectedness. Families are falling apart a bit. Relationships between people are a ltitle fragmented so when I was trying to think of a title for the film, I was thinking 'fragments', 'pieces', I was trying to find a word that had that feel to it. I don't know how I hit upon the word "smithereens," but the thing that appealed to me about that was that "smithereens" is a fragmentation theme, and since the main character had a lot of energy — she's blowing things up herself — the word also had an energy to it. Also, the way I first heard the word smithereens was in terms of cartoons or comic books, like Bat Man is going to save the world from being blown to smithereens — so it had a kind of pop connotation which appealed to me.

D.P.: At first, the film appears to be a tragedy, but perhaps it isn't since all of the main characters reproduce their own lifestyles. Paul (Brad Rinn) leaves New York from where he was an outsider, Eric (Richard Hell) returns to the life of a schemer and the heroine, Wren (Susan Berman) is dumped on once again in pursuit of her unattainable goal (of trying to become a rock star). Do you agree that the film really isn't a tragedy?

S.S.: I think it deals with a sort of a heavy or somewhat depressing theme, but what I had hoped for is that the characters, especially the lead character, had such energy in life that it's not depressing, because to me there are so many people out there who are defeated people, who don't try to do anything. Her values are a little misdirected but at least she had guts and energy and to me that's a positive thing.

D.P.: Do you see the film at all as a feminist film?

S.S.: It's hard to describe. Carrie Rickey (of the Village Voice) made a very interesting comment that although Wren's values are confused and maybe a little fucked up, she is someone who has guts and conviction — the things she wants, she goes after them. I don't think you see that many women or female characters that have the courage to do that. What she's going after may not be the best thing but being a woman doesn't stop her from doing anything she wants to do.

D.P.: Was there ever a time when you thought of having the lead character be a man? Was it important to have it be a woman?

S.S.: Absolutely important.

D.P.: Is the film autobiographical at all?

S.S.: No and yes. I am about 10 years older than the main character is supposed to be but I remember when I was younger, and certainly right now, when there is something I want to do I go after it, and being a woman and whatever the other qualifiers are, doesn't seem to stop me. I don't consider it a deterrent. Also, like the main character, I'm a victim of the 60's and 70's pop culture.

D.P.: Throughout the film you had certain scenes with sort of cliche TV programming in them. Was that your way of bringing in pop culture? It seems that that almost gave us the social context.

S.S.: It also was sort of political, one of the TV clips was Reagan in "Bedtime for Bonzo." The other one was religious — it was a religious TV show. For me, what it was, in some ways is the reality that TV is projecting — which I find rather absurd, and it's like people look at these characters and think, "oh god these people are really crazy." But then look at the stuff that is being put out over the airways that we are being brought up on and to me that is even more absurd than the way the characters live.

D.P.: I found Paul very interesting in the film only because he gave such an alternative to Eric and Wren. In trying to think of what Paul is a metaphor for, I came up with the idea that maybe Paul was the heart of the film and that Eric and Wren are more like the body. They were more interested in short term gratification or pleasure — more sexually oriented. Short term infatuation versus a love kind of thing from the heart. What do you think about that?

S.S.: I haven't thought about it that way, though it's interesting. The way I had thought about it in some ways is Paul to me represented a sort of idealism — maybe the idealism of the 60's — in some ways he seems to me like a Martian who comes to earth and maybe an Earthling who goes to Mars — where he finds himself in a world in which the rules he has followed are no longer operative. And in some ways he represented traditional values and what I believe are good values but in a world, and in a context in which he finds those values don't work.

D.P.: What problems have you encountered as a low-budget independent producer in bringing this film to the public?

S.S.: When you are working with a real limited budget, obviously money is the problem. Originally the budget for this film was $80,000 and I thought I could do it for about $25,000. Basically, what happened when we started filming it (this was in the summer of 1981) we started to film for two weeks and then Susan (the lead actress) fell off a fire escape and broke her leg. At that point, I found that I had already spent about $18,000 and we were only at the end of the second week. So I realized that making a feature film was much more expensive than I had imagined and the reason that I felt that I could do it for $25,000 initially was because I had done a short before that that was 50 minutes long and I was able to pull that in for about

THE WASHINGTON TRIBUNE MARCH 10,1983 Vol 7 Number 9

Friday 11

The Women and the Movies Film Festival continues at the American Film Institute. Tonight, included in the six films being shown are *The Bigamist*, directed by Ida Lupino, and starring Edmund O' Brien and Joan Fontaine, *Dirty Dishes* directed by Joyce Bunuel (a French version of *Diary of a Mad Housewife*), and the *Petrified Man*, based on a short story by Eudora Welty. It begins at the Kennedy Center at 6 p.m. 828-4040.

True West is the title of a play written by Sam Shepard, avant-guard Greenwich Village playwright, and performed by the Source Theater. This highly acclaimed play, provocative and richly humorous, will be preceded by a one act play, also by Shepard, called **Killers Head**, portraying a man about to die in the electric chair. On stage at 1809 14th Street N.W. 462-1073.

A Nutrition Symposium is being sponsored by the American Heart Association and the Metropolitan Area Dietetic Association. It will provide current scientific information and research findings about nutrition for the prevention

Sat. 12

The Women and the Movies Film Festival continues at the American Film Institute with screenings beginning at 11 a.m. and lasting into the late evening. At 9:30 p.m. *Sally And Freedom*, a Swedish movie directed by Gunnel Lindblum and produced by Ingmar Bergman will be featured. At 4 p.m. a special seminar *Exploring The New Aesthetics* will be presented. "Is There A Women's Cinema?", will be the topic of a discussion featuring film-makers Anita Thatcher, Michelle Citron and Carrie Rickey (the *Village Voice* critic). At the Kennedy Center 828-4040.

The Race Equality Film Festival is being sponsored by the American University. At 10:15 a lecture entitled "An Insiders Look At Broadcasting And Film" will be given by Maureen Bunyan, anchorwoman on Channel 9 news. A screening of several films including *Only The Ball Was White*, (an examination of pre-integration baseball life in the Negro Leagues), and *Fundi; The Story Of Ella Baker*, an activist in the civil rights movement will also be featured. It begin's at 9:30 a.m. and goes until 3:30 p.m. at the Ward Circle Building on the A.U. campus. 686-7555.

True West at the Source Theater (see Friday's listing).

Mark Twain Tonight at the Kennedy Center (see Friday's listing).

He Who Gets Slapped at the Studio Theater (see Friday's listing).

Mass Appeal at Ford's Theater (see Friday's listing).

Calendar

Friday 4

Women and the Movies. The American Film Institute is sponsoring a festival showcasing an international selection of films by and about women. This third annual festival presents a fresh and provocative perspective on what women worldwide are depicting on celluloid. Tonight, grandpa's heart-throb, **Lillian Gish**, the festival guest of honor, will open the ten day event with her 1928 classic melodrama *The Wind* featuring a piano accompaniment of the original score. She will be introduced by the Honorary Festival Chairperson, Dyan Cannon. The Wind will be shown at 6 and 8 p.m. at the Kennedy Center. 828-4040.

A Visit to the Holy Land is the title of a slide and lecture show at the YMCA's International Hall. Dr. William Welk's presentation emphasizes the religious and and ancient shrines of Lebanon and Israel. It begins at 7 p.m.at 17th and Rhode Island Avenue on the seventh floor. Free. 862-9617.

Lillian Gish *urges you to go see her kick off the Women & Movies seminar at the AFI beginning Friday.*

stand by

american women in radio & television inc.

Marge Solomon 862-8159 Ellen Mulquin 862-8191

"The Larry King Show" --- A.W.R.T. members are invited to be among the audience for the March 6 and March 13 editions of Larry King's television show. You should arrive at 10:45 p.m. at the U.S. Chamber of Commerce, 1615 H Street, N.W.. For more information and reservations, call Vallie Reynolds at 342-3804.

* * * * *

A ten day festival of films by and about women will be held March 4 through March 13 at the American Film Institute (Kennedy Center). This event, entitled Women and Movies III, is sponsored by Women in Film and Video, Inc. and The American Film Institute.

Lillian Gish, winner of the 1982 Kennedy Center Honors Award, will open the Festival on Friday, March 4, before the screening of "The Wind," Victor Sjostrom's 1928 classic, in which she starred. Accompanying the film will be the original score conducted and arranged by Gillian Anderson of the Library of Congress's Music Division. An international selection of narrative, documentary, animated, and experimental films and video tapes by women producers, directors and writers will be presented over the ten-day period. Many final selections are award winners as well as U.S. and Washington premieres.

For ticket information, contact the AFI Box Office at 785-4601.

For a program schedule of films (and workshops), call 828-4087.

Calendar of Events

Women in History Week

March 6-12, 1983

Government of District of Columbia
D.C. COMMISSION FOR WOMEN

Marion S. Barry, Jr.
Mayor

OTHER EVENTS
DURING
WOMEN'S HISTORY WEEK

The *D.C. Public Schools'* Social Studies Department has prepared materials that will suggest ways in which teachers can celebrate Women's History Week.

The D.C. Public Libraries will have special book exhibits and other displays.

The American Film Institute and Women in Film and Video are presenting "Women and Movies III," a dynamic festival of films by and about women from March 4-13, in the AFI Theatre in the Kennedy Center

WHAT COULD YOU DO WITH A NICKEL? Tuesday March 8, 8 p.m.—The inspiring story of 200 Black and Latin women in the South Bronx who formed the first domestic workers' union in the history of the United States.

SOUTH AFRICA BELONGS TO US Sunday, March 6, 5:30 p.m.—"Five brave Black women face the cameras illegally to talk of their fear and frustration under apartheid . . . all are eloquent." —The Daily Mail

SWEET HONEY IN THE ROCK Tuesday, March 8, 8 p.m.—Michelle Parkerson's powerful video portrait of the dynamic Washington vocal group premieres theatrically in the festival.

REASSEMBLAGE Sunday, March 6, 5:30 p.m.—Beautifully photographed and unusually edited documentary about the lives of diverse peoples in Sengal. The filmmaker, challenging traditional ethnographic studies, makes the women the focus—but not the object—of her film.

REMEMBERING THELMA Monday, March 7, 6:30 p.m.—The life of the late dance instructor and performer with the original Alvin Ailey Dance Theatre, Thelma Hill, a pillar of the development of Black dance in America.

Through March 18

Special Exhibit: Women in Higher Education
Marvin Center—Third Floor
Women's Studies Program and Policy Center
George Washington University

Facts – Actions – Ideas – Philosophy

Media Report to Women is a publication of the Women's Institute for Freedom of the Press

MEDIA REPORT TO WOMEN

What Women Are Thinking and Doing To Change The Communications Media

3306 Ross Place, N.W. Washington, D. C. 20008 (202) 363-0812 ISSN: 0145-9651 $3.00

Volume XI, Number 2 *March-April 1983* *Dr. Donna Allen, Editor*

"WOMEN & MOVIES III" – 10 DAYS OF FILMS BY WOMEN

A ten-day festival of films, *WOMEN & MOVIES III*, held March 4-13, 1983 at the John F. Kennedy Center in Washington, DC is devoted to films directed, produced, or written by women about women, sponsored by Women in Film and Video, Inc., and The American Film Institute. Opening the festival, Lillian Gish takes a bow before the screening of *The Wind*, Victor Sjostrom's 1928 classic in which she starred. Selections encompass diverse styles, subjects and languages, and, as a special event, Midge Mackenzie's *Shoulder to Shoulder*, the mini-series that appeared on BBC's Masterpiece Theater, is shown in its 6-hour entirety.

For information, contact Shelley Nemerofsky at The American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, DC 20566 (202) 828-4087.

SYLVIA MORALES, LONI DING, SHARLENE BELANGER WIN CPB HELP FOR AFI FILM DIRECTING WORKSHOPS

Three women have been selected by the Corporation for Public Broadcasting for the 1983-1984 cycle of the American Film Institute's Directing Workshop for Women. Partially funded by CPB, the workshop is designed "for women who have had considerable experience in television or tapes but have not had the opportunity to direct." Mildred Morse, assistant to the CPB president for Human Resources, announced these selections:

"**Sylvia Morales**, coordinating producer for the Latino Consortium and former script supervisor for 'Seguin,' which aired on *American Playhouse*; **Loni Ding**, a former member of the Minority Task Force and independent producer for public broadcasting, currently working in a CPB-funded documentary called *American Samurai: Standard Bearers for an Excited People*; and **Sharlene Belanger**, former KCET employee and recipient of a CPB Women's Training Grant, now developing several series for public television, including one on computers for WNET."

For additional information, contact Mildred Morse, Assistant to the President for Human Resources, Corporation for Public Broadcasting, 1111 16th Street, N.W., Washington, DC 20036 (202) 293-6160.

The Arts/Television/Leisure Friday, March 11, 1983

The Washington Post STYLE

At AFI Festival, Filmmakers Show Their Wares

The Reel World of Women

By Richard Harrington

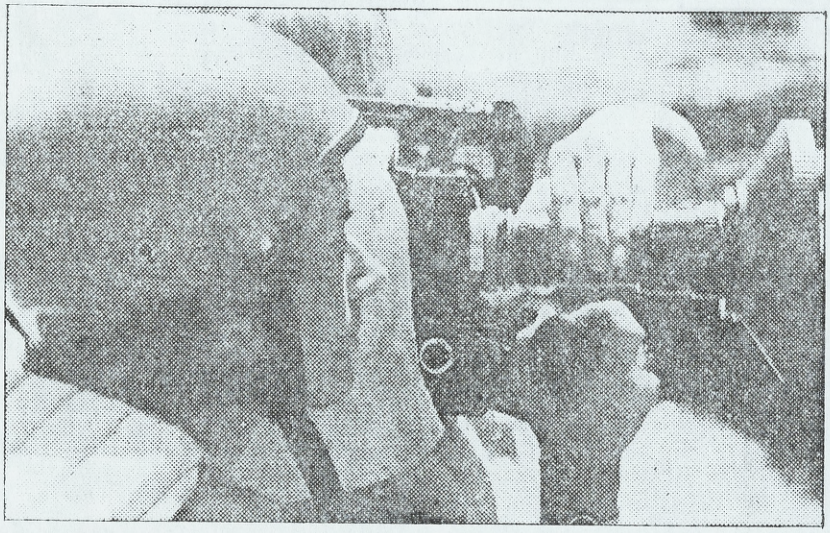
If an astounding range of work has characterized the American Film Institute's 10-day festival of film and video work by women filmmakers, certain familiar issues keep cropping up, nevertheless.

One is the question of "feminist" versus "women's" films. Director Deborah Boldt recalls putting together program notes in which she described her wilderness documentary, "Miles To Go," as "an adventure film made from a woman's point of view" and then saw it transformed to "a feminist adventure film."

"Semantics? Or a point of distinction? I would describe myself as a feminist actively working to help women more completely fulfill their potential," Boldt says. "But 'feminist' has definite political overtones that go beyond that, and it would not be an accurate way to describe the sensibility out of which we made this film. We explore the human component of the experience as well as the feminine, with the emphasis on the process rather than the accomplishment of conquering nature."

Despite its garish Hollywood-sequel name, "Women and Movies III" is an untypical film production. For the third straight year, the AFI has brought together women filmmakers—mostly working as independents—to showcase a wide spectrum of visions. Many of these films have never been seen in Washington. Some, like Susan Seidleman's

See FESTIVAL, D6, Col. 1



By Hilary Maddux

Producer/director Deborah Boldt during filming of "Miles To Go"

FESTIVAL, From D1

"Smithereens," are so new that their commercial openings here come hot on the heels of the AFI exposure.

"Women's cinema has always existed," says Margot Kernan, a professor of film at George Washington University who will lead a seminar on women's film tomorrow afternoon. "With the opening out of consciousness, more women are making films and more women are free to explore areas that commercial cinema does not explore. Women *may* make feminist films around social issues—abortion, lesbian rights, welfare—but women's filmmaking as a whole is more complex" than easy labeling will allow.

For instance, Boldt describes her "Miles To Go," a documentary about eight women on a two-week wilderness expedition as "an adventure film made from a woman's point of view. We didn't simply want to capture the outer spectacle of the challenge, the derring-do, the whole notion of people—traditionally men—going out and 'conquering' the wilderness. We wanted to create a film that was much more intimate in feeling and would focus more on the characters, the behavior that reflects the character of the women in this particular group."

A larger issue is what Kernan describes as "the positioning of sexuality. The tradition of the female figure in film is as a sexual signifier, an object of the gaze. When women make film, they turn that around in various interesting ways."

Despite a broad stylistic palette—after all, some women use the medium as a political forum and are therefore less interested in form than content—women working in film face the danger of being "ghettoized," according to Michelle Citron, whose "Daughter Rite" will be shown at 6:30 tomorrow.

"The assumption is made that [films by women] are not going to have any interest for people other than women. Some filmmakers have a deliberate strategy to go out and make films that *won't* be ghettoized. A lot of women political filmmakers are now making films about other political issues—antinuke, Central and South America. Other filmmakers don't care. My films are strongly about issues that have women at the center, but I have to fight very hard sometimes to get people to recognize that there's a lot more going on in those films."

Anita Thatcher, whose short films open 6:30 programs today and tomorrow, sees "women's film" as "a bootstrap kind of term that doesn't really describe a form. That's not to deny that there are issues and imagery of particular interest to women but those labels tend to put off a general audience. It's a way of focusing attention when a lot of doors are closed, but the effort to create an audience may result in the opposite effect."

Sometimes however, labeling women's films is a matter of prudence, Citron points out. "There's clearly an audience out there who want films by women about women, and if they have that information they're more likely to go see the films. That's real important if you're an independent filmmaker and not plugged into theatrical distribution. It's also important in getting grants, but just as many times it can work against you."

The AFI festival reinforces one conception: Opportunities for women in film are still mostly via the independent route. "The percentages are still heavily stacked against women," says Kernan. "The profession is still an old-boy network, a tight little shop. Sex and violence sells, and women filmmakers, with a few notable exceptions, don't work in that particular genre."

Producer/director Midge Mackenzie, who points out the importance of women-derived scripts ("If they just put on my gravestone, 'She wrote great parts for women,' I'll settle for that") has made "a lot of films about women. My new film is all about men, about a film form that was a major influence on my life. One of the men is John Huston; [while filming him] someone asked me what school of film I was from. I said, 'The Irish School.' Robert Flaherty, John Ford and John Huston—I aspire to their tradition. I want to tell a hell of a story and *that's* what film is to me."

(Mackenzie's six-hour long 1974 Masterpiece Theatre program, "Shoulder to Shoulder," will be shown at 10:30 Sunday morning, with Mackenzie on hand to discuss her work.)

The all-day screenings, which run through Sunday night, are open to the public.

USA TODAY March 8, 1983 Page 2D

INTERVIEW

Dyan likes director's chair

By Nanci Hellmich
USA TODAY

WASHINGTON — Dyan Cannon's career is changing direction.

The bewitching star of *Bob & Carol & Ted & Alice*, *Heaven Can Wait* and *Deathtrap* wants to do less acting and more directing and producing. "I really see that directing is what I will begin doing more and more of. It's a bigger thought than acting. The acting, unless it's something I believe in, is just boring. . . . It doesn't do for me what it used to," she says, her blue-gray eyes wide and sincere.

"It isn't creatively fulfilling enough. In acting, you look at one small segment, and in directing you look at the whole picture."

Now Cannon:

- Is co-producing and starring in a movie for NBC, *Sex and Salvation*, to air next fall.
- Plans to produce and star in a new Broadway musical next year.
- Has shelved her film, *Current Events*, about teenagers' first sexual experiences — a follow-up to the first movie she directed, *Number One*, in which 5-year-olds discover their sexual identity.
- Has postponed writing her autobiography, which would have to include her soap opera-like marriage to, and divorce from, Cary Grant. They had one child, Jennifer, who's a teen-ager now.

DYAN CANNON: A musical and a TV movie, but no book

Of the autobiography, she says, "I had to go into too many things that I just don't want to go into. That belong to — me. And those around me. And I just had second thoughts about it, and I'd done a lot of work on it."

At 44, 45 or 46, depending on which reference book you choose, Cannon looks great. She still has that made-for-tight-jeans figure and beautiful blond hair that established her as a sex symbol.

She was in Washington last weekend as honorary chair of Women and Movies III, a series of films by and for women running this week at the American Film Institute at the Kennedy Center. At a workshop, Cannon showed *Number One*, the drama she single-handedly wrote, directed and produced. The 48-minute film, which had a limited release, won an Oscar nomination in 1976.

Her career began changing in 1973, when she took a three-year hiatus from Hollywood. She was tired of seeing her movies "cut up, mutilated." She enrolled in an American Film Institute directing workshop for women and, with $1,000 from AFI, created *Number One*.

As a result of its success, Cannon began taking more control of her movies. She's editing the script and playing the lead role of a faith healer in *Sex and Salvation*. Her production company (also called Number One) and Johnny Carson's production company will make the movie. Eventually she would like to produce "relationship" movies like *E.T.* and *Ordinary People*.

Reflecting on her career and personal life, Cannon says, "I have it all. . . . I have never felt so new. I feel like it is just beginning."

ARGUS MARCH 7, 1983 MD. UNIV. PAPER

An array of women's films at AFI

For the next 10 days the American Film Institute will concentrate solely on the burgeoning world of films made by women as it hosts Women and Movies III. This is the third local film and video tape festival sponsored by Women in Film and Video Inc., and it is designed to showcase the work of women writers, directors and producers from all over the world.

The first festival was held at the Biograph Theatre in 1980 and the second in 1981 at the AFI Theatre in the Kennedy Center. This year the festival will include work from Russia, Hong Kong, Israel, France and Sweden as well as the States. As many as 15 films will make their Washington, D.C. premieres.

Curiously, the event is being kicked off tonight with two showings of "The Wind," a 1928 silent classic directed by Victor Sjostrom, a man. "The Wind" stars Lillian Gish as a young pioneer wife driven mad by the western elements, and Gish herself will be present for the screening as the guest of honor. Who's complaining?

Gish will be introduced by Dyan Cannon, honorary festival chairperson and fledgling director, who will be showing her own Oscar-nominated film, "Number One" on March 6. The showing is part of a special program of works from participants in the AFI's directing workshop for women skilled in other areas of the film industry.

There are other special events scattered throughout the week. Video artist Steina Vasulka will present her work March 5 and there will be a panel discussion on female influence in erotic films and the concept of a "women's cinema." But the week's focus will rest mainly on film with features and shorts from the late 1970s to the present.

The emerging theme of the films is about women asserting themselves as individuals in another repressive world. There will be documentaries on the first women's workers' union in America and South Africa, and profiles of writer Simone de Beauvoir, choreographer Martha Clarke and Washington singing group Sweet Honey in the Rock.

The 1982 feature film, "The Commedienne," is about two women who try to make it as comics in New York. Director Katherine Matheson and two of its actresses Cheryl Klein and Zora Rasmussen will appear at the discussion.

From abroad comes "Sally and Freedom," a Swedish film about divorce. Director Gunnel Lindblom once acted under Ingmar Bergman. "The Spooky Bunch" is a Chinese comedy about a haunted opera that purports to represent "a new wave of expressionist filmaking in Hong Kong.

"Dirty Dishes" is a mad housewife movie from France directed by Joyce Bunuel starring Carole Laure, who is familiar to American audiences as the passive, inscrutable wife in Bertrand Blier's "Get Out Your Handkerchiefs."

Mainstream Hollywood is not exactly known for its acceptance of female directors. But the festival will pay homage to the few who have made it. In the past the festival has shown the work of 1930s director Dorothy Arzner and the 1960s and 1970s exploitation specialist Stephanie Rothman. This year it is Ida Lupino, who had a career as an actress and director since 1950s. Her 1953 film "The Bigamist" will be shown March 11.

The British classic "Shoulder to Shoulder" will be shown March 13. It was originally a television series about the women's sufferage movement in England and will be shown in its full six-hour length. It was first shown in the United States when it appeared on Masterpiece Theatre in 1975.

The New York avant garde/punk contingent will be represented in Susan Seidelman's "Smithereens" and Beth B. and Scott B.'s "Vortex." "Smithereens" is set in the middle of Manhattan's punk scene. "Vortex" is black cinema specimen starring Lydia Lunch, the Lolita of New York's "no wave" crowd, as a private eye.

The movie was recently met with good reviews and audiences in New York. With the checkerboard phenomenon of film distribution around here, this could be your only chance to see the punk films in Washington, D.C. "Smithereens" will roll March 13 and "Vortex" March 5. The directors will attend.

The previous two festivals had a number of sold-out shows, and tickets are reported to be going quickly this year as well. For information on prices and times call 785:4601. For program information call 828-4087.

Jerome Wilson

Women and Movies III

The spot-light will shine on women in film when **Women and Movies III** opens Friday March 4th and continues through March 13th at the AFI. Sponsored by the American Film Institute and the Washington Chapter of Women in Film and Video, this third annual festival will present a program of films in various forms: computerized videotapes, documentaries, drama with a twist, comedies, even a few Washington premieres. Lillian Gish, a veteran of stage and screen will launch the 10 day event with an introduction to her 1928 classic *The Wind*. The presence of Miss Gish is a reminder of the strides women have made in the industry. No longer only actresses, women now gain recognition as directors, writers and producers.

This year's exposition covers a wide range of art images — from the conventional shots of clothes dancing in the wind in *Clotheslines* by Roberta Cantow to the complex wind-blown computer-generated figures in *Six Studies in Moving Air* by Michelle Breger. The new wave expressionism in Hong Kong brings us *The Spooky Bunch*. *Miles To Go*, a documentary exploring the impact of a two week wilderness expedition on the lives of eight women, is wonderfully filmed. There is *Vasili and Vasilisa*, a Russian epic about the life of a peasant woman. With a futuristic flare, there is *Dirty Dishes* the film made by Joyce Bunuel (Luis's daughter-in-law) a comedy of a woman driven crazy by kids, cars and kitchens and *White Lies*, a skillful combination of video and film in a predominantly film format.

Of special importance are two feature length films (many of the entries are shorts) with budgets of less than $100,000. They are being praised by critics and compared to many commercial films with much higher budgets. *Smithereens* by Susan Seidelman, the grand finale of the festival, and *Vortex*, by Beth and Scott B, who pride themselves as being Manhattan's most prominent New Wave, low-budget directors, are both must sees! *Smithereens* is the story of Wren, a punk heroine aimlessly wandering through lower Manhattan's music scene. Miss Seidelman, a director of proven ability, has become the first American filmmaker ever to have a film entered in the main competition at Cannes in it's 35 year history. Beth and Scott B, having previously worked only in Super-8; are now making waves in the 16mm medium with their post-apocalyptic, punkish, film noir style of *Vortex*.

Although the focal point of this year's festival is stylistic innovativeness, **Women and Movies III** indicates new directions for women filmmakers that extend beyond any one theme or concept.

AFI—American Film Institute
Kennedy Center, 785-4600
AIL—Anti-Imperialist League - call 232-1183
for address of screenings.
AU—American University
BFF—Baltimore Film Forum
Meyerhoff Auditorium, Baltimore Museum of Art, 301-685-4170
BFI—Black Film Institute
University of D.C. Auditorium
Van Ness Campus, 727-2393
BIO—Biograph Theater
2819 M St., NW, 333-2696
CCM—Community Cafe & Bookstore
4949 Bethesda Ave., Beth. Md., 986-0848, free
CHA—Charles
1711 N. Charles St., Balt. Md., (301) 727-3456
CIR—Circle Theater
2105 Pennsylvania Ave., NW, 331-7480
HIR—Hirshhorn
NAR—National Archives
Pennsylvania Avenue at 8th Street
NGA—National Gallery of Art
6th & Constitution, NW, 737-4215, free
SFC—Sidwell Friends Cinema
3825 Wisconsin Ave., NW 537-8160
UMD—University of Maryland, College Park
Hoff Theater, Student Union, 454-2594
WTB—Wolf Trap Barns.
Wolf Trap Farm Park, Vienna, Va. 938-2404

TUE 1

Ansel Adams ('81) 12:30 NGA
Made in USA ('66) 8:00 BFF
Viridiana ('61) 8:00 WTB
The Man Who Fell To Earth ('76) **& The Magus** ('68) CIR
Rashomon ('51) 5:30 AU
Klute ('71) 8:10 AU
Citizen Kane ('41) 7:00 & 9:30 UMD
The Great Man Votes ('39) **& Bill of Divorcement** ('32) BIO
An American Werewolf in London ('81) 7:30 **& The Fearless Vampire Killers** (uncut version) ('67) 9:30 CHA

WED 2

Ansel Adams ('81) 12:30 NGA
The Man Who Fell To Earth ('76) **& The Magus** ('68) CIR
Invasion of the Body Snatchers ('56) 5:30 AU
Citizen Kane ('41) 7:00 & 9:30 UMD
The Great Man Votes ('39) **& Bill of Divorcement** ('32) BIO
Madam Satan 6:30 AFI
Blood and Sand ('41) 8:30 AFI
Edvard Munch ('76) 8:00 CHA

THU 3

The Armory Show of 1913 noon HIR
Wim Winders: Shorts 1968-82 8:00 HIR
Radio ('80) **& A Different Image** ('82) 7:30 BFI
Ansel Adams ('81) 12:30 NGA
Seven Prize Winning Animated Films 8:00 BFF
Hopscotch ('80) **& Going In Style** ('79) CIR
Animal House ('78) 7:00 & 9:30 UMD
The Great Man Votes ('39) **& Bill of Divorcement** ('32) BIO
Blood and Sand ('41) 8:30 AFI
Madam Satan 6:30 AFI
Swept Away ('75) 7:30 **& Cousin Cousine** ('76) 9:30 CHA

FRI 4

Gaslight ('44) 7:00 NPG
Libeled Lady ('36) 8:45 NPG
Wim Winders: Shorts 1968-82 8:00 HIR
George's Debut ('80), **Tryptich** ('78), **The Ceremony** ('80), **Flesh, Metal, Wood** ('81), **For Colored Men Who've Had Enuf!** ('81) **& The Calling** ('81) 7:30 BFI
Ansel Adams ('81) 12:30 NGA
Hound of the Baskervilles 9:00 CCM
Hopscotch ('80) **& Going In Style** ('79) CIR
Animal House ('78) 7:00 & 9:30 UMD
Pink Floyd: The Wall ('82) midnight UMD
Suspicion ('41) **& Notorious** ('46) BIO
The Wind ('28) 6:00 & 8:00 [Lillian Gish in person] AFI
Wild In The Streets ('68) 7:45 SFC
Swept Away ('75) 7:30 **& Cousin Cousine** ('76) 9:30 CHA

SAT 5

Video Art with Steina Vasulka 1:30 AFI
Pornography for Women? The Female Influence on Erotic Films 4:00 AFI
The Smiling Madame Beudet ('22) **& Simone DeBeauvoir** ('79) 6:30 AFI
Danger is My Business ('82), **Soothing the Bruise** ('80), **Leaving the 20th Century** ('83) **& Vortex** ('82) 9:00 AFI
Gaslight ('44) 7:00 NPG
Libeled Lady ('36) 8:45 NPG
Bookcartoons 11:00 am HIR
The Armory Show of 1913 noon HIR
Ansel Adams ('81) 12:30 NGA
Hopscotch ('80) **& Going In Style** ('79) CIR
The Blues Brothers ('81) 6:30 & 9:30 UMD
Pink Floyd: The Wall ('82) midnight UMD
Suspicion ('41) **& Notorious** ('46) BIO
Piaf, the Early Years ('74) 5:35, 9:25 **& La Vie Continue** ('82) 7:35 CHA

SUN 6

Highlights from the Directing Workshop for Women [with Dyan Cannon] 1:30 AFI
South Africa Belongs To Us ('80) **& Reassemblage** ('82) 5:30 AFI
Make Me Psychic ('79) **& The Spooky Bunch** ('80) 7:30 AFI
Ansel Adams ('81) 12:30 NGA

MON 7

Duet for Tap and Galoshes ('80), **Antiphony** ('77), **Remember Thelma** ('81) **Chiang Ching** ('80) **& Martha Clarke: Light and Dark** ('81) 6:30 AFI
Lost Love ('81), **A Rainy Day** ('78) **& The Farewell** ('82) 8:30 AFI
The Devil's Playground ('77) 9:15 **& A Very Natural Thing** ('74) 7:30 CHA
The Tall Blond Man with One Black Shoe ('72) **& Cesar and Rosalie** ('72)
King Kong ('33) **& The Most Dangerous Game** ('32) BIO

TUE 8

Six Studies in Moving Air ('81), **What is a Man?** ('58) **& Miles to Go** ('82) 6:00 AFI
Woolenmill ('81), **What Could You Do With a Nickel?, & Gotta Make This Journey: Sweet Honey in the Rock** ('83) 8:15 AFI
Marcel Duchamp in his Own Words ('81) **& Entr'acte** ('24) NGA
Straight Time ('78) 8:00 BFF
The Devil's Playground ('77) 9:15 **& A Very Natural Thing** ('74) 7:30 CHA
The Exterminating Angel ('62) 8:00 WTB
Tommy ('75) **& The Buddy Holly Story** ('78) CIR
Diner ('82) 7:00 & 9:30 UMD
King Kong ('33) **& The Most Dangerous Game** ('32) BIO

WED 9

Sea Travels ('81) **& Vasili and Vasilisa** ('81) 6:30 AFI
What is Business? ('82) **& The Comedienne** ('82) 8:30 AFI
Marcel Duchamp in his Own Words ('81) **& Entr'acte** ('24) NGA
Tommy ('75) **& The Buddy Holly Story** ('78) CIR
Diner ('82) 7:00 & 9:30 UMD

cont. on pg. 32

Kennedy Center News

SPOTLIGHT

The Annapolis Brass Quintet.

Dance Theatre of Harlem

The Washington Performing Arts Society offers a multitude of fine performances at the Kennedy Center this spring, including **Dance Theatre of Harlem,** coming to the Opera House March 1 to 6 . . . **The Chieftains,** the world's most popular performers of traditional Irish music, perform in the Concert Hall March 12 . . . On March 13, **Salvatore Accardo,** renowned solo violinist, plays an afternoon concert in the Concert Hall . . . And don't miss the **Kenneth Rinker Dance Company.** Rinker, formerly with Twyla Tharp, brings his slinky, witty choreography to the Terrace Theater March 17 and 18.

American Film Institute

AFI presents **Women and Movies III,** a 10-day festival of films by and about women, March 4 to 13. It includes an international selection of narrative, documentary, animated, and experimental films and video tapes by women producers, directors, and writers. **Lillian Gish,** a 1982 Kennedy Center Honoree, will open the festival. Russian epics, French comedies, and contemporary American films set the tone.

The National Symphony Orchestra

NSO will be busy in the Concert Hall this spring, offering a richly varied program. On March 28, First Lady **Nancy Reagan,** who will narrate Camille Saint-Saens' "Carnival of the Animals," appears with the Orchestra in a benefit concert for the National Symphony Pension Fund. Princess Grace of Monaco was originally to narrate; Mrs. Reagan's generosity in appearing is deeply appreciated by the Orchestra.

What's Coming to the Terrace

The Terrace Concert Series will be highlighted March 19 by an appearance of the internationally celebrated **Prague Chamber Orchestra** . . . On March 21, Colombian pianist **Blanca Uribe** appears in a concert jointly sponsored by the Organization of the American States . . . March 22 finds an interesting musical juxtaposition in the Terrace, with the **Annapolis Brass Quintet** and harpist **Heidi Lehwalder** sharing the stage . . . Pianist **Lilian Kallir** brings her renowned poetic insight to an all Chopin program on March 24, followed the next evening by a not-to-be-missed duo recital with cellist **Lynn Harrell** and pianist **John Atkins.**

Also, don't miss . . .

The Easter Sunday performance of **Norman Scribner** and the **Choral Arts Society of Washington** in Poulenc's "Gloria," at 3:00 p.m. . . . The **Chamber Music Society of Lincoln Center,** returning for two concerts on April 2 and 30 . . . and **Hal Holbrook,** in his ever popular evening of Mark Twain, March 9 to 13 in the Opera House.

Lillian Gish in "The Wind."

WASHINGTON TIMES March 9, 1983 Pg. B1

"Being a movie star doesn't mean as much as it used to," says Dyan Cannon, who's channeling her creative energies to directing films.

A determined Cannon aims for excellence

By Scott Sublett
WASHINGTON TIMES STAFF

Dyan Cannon. It's a movie star moniker with a history that's pure Hollywood. Little Samille Diane Friesen was sitting in a restaurant, not too far from Shwab's Drug Store, as a matter of fact, when an agent spotted her and asked if she was an actress.

"Of course," she answered breezily, and reeled off a list of characters she hadn't played. The man knew she was too young to have done any of the parts, but he took her to meet the late producer Jerry Wald, who knew a bombshell when he saw one.

"There's something explosive about you," Wald said, "like a cannon. Hey! Dyan Cannon. We can do a lot with that name."

And she was explosive. Explosively hysterical, playing marvelously funny neurotics in a career that began with "Bob & Carol & Ted & Alice " and "The Last of Sheila," and has come to "Heaven Can Wait," "Author! Author!" and "Deathtrap." Almost no one minded that she was being type-cast; she proved herself a forceful yet deft comedienne, perhaps the most theatrical of our screen comediennes. Her timing is literally breathtaking. She knows just when to jump on a line and jumps in with both feet. If she played nuts, well, after all, the best comic characters often *are* nuts, and she acted them so well that she was often the bright spot in mediocre pictures. No, nobody minded that Dyan Cannon was being typecast, with the

see **CANNON,** *page 3B*

CANNON

From page 1B

exception of Miss Cannon. She hated it.

Doubling her anxiety was a less than perfect personal life. When she married Cary Grant in 1965, she was 27. He was 61. Seven months later she gave birth to a 4½-pound baby girl, Jennifer. The marriage ended in early 1968, and in the midst of an ugly custody battle, Cannon testified that Grant used LSD for 10 years, that he once beat her after inviting the servants in to watch, and that while she tried to pay attention to the Academy Awards on television he jumped up and down on the bed screaming that everyone on the show had had a facelift. Vivid charges, especially the last. Cannon and Grant are good friends now, she says, and 16-year-old Jennifer Grant sees her father often. But at the time it was all rather stressful for Cannon.

She fought her pain with psychologists, LSD, the Esalan Institute and Primal Scream Therapy — the whole early '70s bag that was so wittily lampooned in "Bob & Carol & Ted & Alice" — and for a time she gave up making pictures entirely. The way women were portrayed, the way she was cast, the egos, it all disgusted her.

It was at this point that she decided to try her hand behind the camera, which she did with the help of a grant for women filmmakers from the American Film Institute. The picture she wrote, directed and produced is a 48-minute short entitled "Number One," and concerns four 5-year-olds, two boys and two girls, who sneak into the boys' bathroom and take their clothes off. Cannon says the film was based on something that happened when she was a child. She and another little girl were excused from class to go to the bathroom. "On the way back I said, 'Come, let us see what the boys' room is like.' I was straddling my first urinal when the principal walked in. I was taken to the office and spanked."

The film is poignant and terribly funny, and making it gave her a new self-confidence, especially after it was nominated for an Oscar as the best live-action short film of 1976.

"Number One" is why Cannon is in Washington. The film is part of the American Film Institute's current "Women and Movies" festival of films and videotapes by women directors, writers and producers.

The woman who was once virtually unknown except as Mrs. Cary Grant has gone through a lot and has come through it changed. Meeting her in person, one only intermittently glimpses the frenetic Dyan Cannon we thought we knew in the '70s. All that is covered now by a surface that bespeaks control, though how deep the calm goes is anyone's guess. She says discipline is now her friend, though she used to resent it.

This 45-year-old actress occupying a utilitarian office chair in the cement block heart of the Kennedy Center certainly *looks* as if she has lived a disciplined life. Her ripe yet taut figure suggests a regime of health food (which she is known to favor) and exercise (even when traveling she manages at least 15 minutes a day).

Though Cannon has not always been happy, she says she's happy now. Simple things please her, like jogging, riding a bicycle, and being with her "best friend," her daughter Jennifer. "I don't like sauce on my food or my conversation," she says. "I'm simple. I like simple things."

Asked if she has a philosophy of life, she replies, "I've been into metaphysics for about 10 years." Okay, what does that mean? "It means that I believe in life and truth and soul and beauty." She says she also believes in a supreme being, but does not care whether you call that being God or love or whatever.

As for marriage, she has no intention of getting married again, and doesn't even have any steady relationships with men.

Her future plans include a television movie called "Sex and Salvation," which Johnny Carson's production company is making for NBC, and a still hush-hush Broadway musical based on an original idea of her own. She vows never again to play one of those "hysterical women like I played in 'Heaven Can Wait,'" a part she turned down several times before finally accepting it.

Her weekend at the "Women in Movies" Festival has re-ignited her on-again, off-again desire to direct a feature film (she has been offered several in the past, including "Little Darlings," but she turned them all down because the time wasn't right).

"I think women hurt themselves by putting out that thought that it's harder for them," she says of directing. "It isn't. Even before I had an Oscar nomination for 'Number One,' I had calls from all over town asking me to direct. We've been so brainwashed into thinking it's going to be hard. You have to pave the way for yourself by being receptive instead of putting all that negativity in front of you."

The secret to directing, Cannon says, is establishing trust on the set. "That's how metaphysics has helped me," she explains. "You can't be a good director unless you're practically ego-less. It's surviving all those egos that's the art, not the acting."

WASHINGTON TIMES MARCH 9, 1983

Rare screenings offered at women's film festival

"Women and Movies III," the women's film festival at the American Film Institute that brought Dyan Cannon to Washington, runs through Sunday, and a number of the rarely screened offerings promise to be worth seeing. Ticket information is available from the AFI Theater box office (785-4601), and complete program information is available from the festival office at 828-4087. What follows is a brief list of festival highlights.

• Wednesday, March 9, 8:30 pm: Two documentaries, the longer of which is "The Comedienne" (1982), in which director Katherine Matheson traces the fortunes of two women who seek success as stand-up comics in New York.

• Friday, March 11, 9 pm: Two short subjects (including one starring Sue Mutant of the Mutants), and a long, black comedy by Joyce Bunuel, the daughter-in-law of surrealist Luis Bunuel. The Bunuel film, which has been called a French mad-housewife movie, is entitled "Dirty Dishes" (1982), and stars Carol Laure.

• Saturday, March 12, 4 pm: "Women in Film and Video: Exploring New Aesthetics." A panel of women, including Carrie Rickie, whose lively, intelligent film criticism graces the Village Voice, searches for a definition of the term "women's cinema," and discusses the commonalities to be found in the works of various female filmmakers. Margot Kernan of George Washington University moderates. The discussion is followed at 6:30 by a screening of films by women on the panel, but a separate admission must be paid for the screening.

• Sunday, March 13, 10:30 am: "Shoulder to Shoulder," a sweeping six-hour dramatization of the women's suffrage movement in England.

9 pm: The festival closes with "Smithereens," Susan Seidelman's $80,000 independent film about a sweet, young punk girl named Wren who drifts sweetly through contemporary Manhattan. Everyone in New York loves it and it's the official U.S. entry to the Cannes Film Festival.

WWAC NEWS

Washington Women's Arts Center

MARCH 1983 **VOLUME 5 NUMBER 10**

"Women & Movies III"
March 4-13

"Women & Movies III," a dynamic 10-day festival of films by and about women, is one of the most significant, unusual and comprehensive events of its kind to date. It will take place March 4-13 at The American Film Institute Theatre at the Kennedy Center. The third festival, sponsored by Women in Film and Video, Inc., and The American Film Institute, will present an international selection of narrative, documentary, animated and experimental films and video tapes by women producers, directors and writers. Many final selections are award-winners as well as U.S. and Washington premieres, and all provide a fresh and provocative perspective on what women world-wide are depicting on celluloid. The festival recognizes the power of cinema to articulate and thereby bridge national differences, reinforce mutual human aspirations, and, in the process, pay tribute to women professionals working in film and video.

Workshops comprising screenings and discussions will probe a range of concerns including social, political, technical, aesthetic, and creative issues. A program schedule of films and workshops is available by calling 828-4087. For ticket information call the AFI Box Office at 785-4601.

The deadline for the May issue of *WWAC NEWS* is Friday, April 1. Articles, typed, triple-spaced, must be at WWAC, 1821 Q St., NW *on or before* the deadline date. Articles that come in after the deadline will be held until the next issue. Also submit information for the "Members' Activities" column by the deadline date.

If you aren't contacted by an editor, and wish to submit an article, please call the Managing Editor, Carole Witt, at 559-4639, to reserve space (regular phone hours: 10-11 a.m., M-F).

In Motion volume 2/number 1 JANUARY 1983

ShortTakesShortTakesShortTakesShortTakes

Modern Video Exceeds Early Expectations

Modern Video Productions business volume has far exceeded expectations for its first three months of operation, it was announced today by Jean Mason, president.

"Work is pouring in," Mason said. "The Rank Cintel film to tape transfer system, the only one in this area, has had enormous impact. Our editing facilities are in constant use. In fact, we have already increased our staff to help meet the demand. And we are delighted that we were able to attract another top-flight editor from a highly respected New York editing house. We are proud of the fact that our staff members average over 14 years' professional experience in the business."

"It is gratifying," Mason continued, "to see so much business staying in the city that was formerly going elsewhere. Fully 60% of our income is from work which used to go to New York or the west coast.

"It proves out the marketing study we conducted which pinpointed a real need for high quality post production work in Philadelphia. Ad agencies and film producers no longer have to take their work and dollars elsewhere to get the best facilities and experienced personnel."

Modern Video specializes in computerized videotape editing, film to tape transfers and other technical services. The full range post production house has a $2 million facility at 1818 Market Street, Philadelphia, convenient to all forms of transportation. □

Media Associates Expands

Media Associates Inc. of Fairfax, VA, has just expanded its video production/post production facility to include 2" quad duplication.

In addition to video and high speed audio duplication, Media Associates offers services in 3/4" production, editing and is Mid-Atlantic Distributor for Agfa 3/4" Mastering videotape. □

Women and Movies III

Women and Movies III, a dynamic 10-day festival of films by and about women, is one of the most significant, unique and comprehensive events of its kind to date. The third festival, sponsored by Women in Film and Video, Inc. and The American Film Institute, will present an international selection of narrative, documentary, animated and experimental films and video tapes by women producers, directors and writers. The final selections include many award winners, as well as several U.S. and Washington premieres. They provide a fresh and provocative perspective on what women worldwide are depicting on celluloid. The festival recognizes the power of cinema to articulate and thereby bridge national differences, reinforce mutual human aspirations and, in the process, pay tribute to women professionals working in film and video.

March 4-13 at the American Film Institute Theater in the John F. Kennedy Center for the Performing Arts.

For schedule and ticket information call (202) 828-4087 or the AFI Theater Box office at (202) 785-4601. □